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Catalogue: special exhibition
of Chinese and Japanese

# THE TOLEDO MUSEUM OF ART

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## CATALOGUE

SPECIAL EXHIBITION OF CHINESE
AND JAPANESE TEXTILES

IN GALLERIES 15, 16, 17 AND 19
November 5 to 26, 1933

# FOREWORD

Silk, the loveliest of fabrics, is China's contribution to the world of textiles. In countries separated from China by difficult caravan routes and distances, during ancient times when geography was an imaginary concept, mysterious China was known as Serica, the land of silk. The Chinese people were known as the Seres, the silk people, and the material itself was called "seric", thus the word "silk" which is in common use today.

Exceedingly early examples of Chinese silk have come to light recently (in 1924) when Sir Auriel Stein, investigating the ancient trade routes out of China to western countries, found undisturbed graves of the early Christian eras. The finds were a surprise to experts and laymen. Silk damask, brocade in polychrome colors, tapestries of masterful workmanship, pile carpets, woolens, cotton, and other examples were found of such an excellence that one realized that still earlier centuries were back of this artistic industry of which China can be so justly proud.

Japan has also its interesting history of textile arts. In the famous treasure house in Nara undisturbed since the eighth century A. D., one may see beautiful ancient textiles of superb workmanship.

This exhibition contains examples of the textile art of both China and Japan and includes carefully selected items of the finest, showing a range in design, a range in textile techniques, and a range in materials, which leaves no doubt in the mind of the observer as to the artistic excellence of the textile art of these two countries.

In Gallery 19 are Japanese textiles. They include the famous Noh costumes of dramatic and artistic interest; lay costumes, like the kimono, haori and other garments; the obi, or Japanese woman's sash, on which money is lavished only comparable to the jewels of western women; priests' kesa, or shoulder robes; priests' stoles; and other examples of various types of fabrics used for various purposes. In this group will be found brocaded stuff, damask, tapestry weaving, embroidery, as well as the simpler techniques of stenciling, resist-dyeing, tie-dyeing, and so forth.

In Gallery 15 are Chinese textiles. They include magnificent imperial robes, court costumes, theatrical robes, tapestries, temple hangings, and other decorative hangings. In this group will be found all of the well-known stitches, the technique of which China mastered when the known world was young; as well as some extraordinary stitches not so well known to the Occident. The hand-loom fabrics include the simple cloth, simple cord and fancy cord, twill, satin, damask, compound cloth, velvet, printed and stenciled stuffs, and other techniques, including embroidery representing satin stitch, split stitch, chain, loop, "Florentine", petit point, seed, laid stitches, couching and applique.

The terminology of the catalog has been kept as simple as possible using only those terms which are more or less familiar to the public.

We are indebted to sister institutions, friendly collectors and other owners, for this representative collection of the textiles of China and Japan; and inasmuch as the Museum has no textile section, it is an unusual opportunity to have these beautiful things shown in Toledo. We are therefore doubly grateful to the generous owners who have made it possible.

## GALLERY 19

All the textiles exhibited in this gallery were produced in Japan. Many different phases of the art are represented. A few of the larger groups are described below.

NOH COSTUMES—The great classical drama in Japan, generally known as the Noh Dance, has been as great a stabilizing element in Japanese culture, in the field of art, as any other one thing in her history since its inception, when it became a stimulating pastime of the people. The Noh costume, though regulated by convention and sometimes strikingly gorgeous beyond our imagination, has always remained a classic theme and taxed the subtlest artistry of its perpetrators. The finest workmanship, the most expensive materials and the highest aestheticism have been its goal. Some of the finest examples of this type of costume are to be seen in this exhibition.

OBI, OR SASH FOR WOMEN—The obi is the most expensive part of a woman's costume, oftentimes very large sums of money being expended for it. As a rule it is brocaded and gold and silver are lavishly used.

KESA, OR PRIESTS' OVER-ROBES WORN OVER THE SHOULDERS—Kesa are made up of a number of smaller pieces formally arranged and generally of brocaded fabrics. Though sumptuous, and in many instances superb, they are supposed to represent the beggarly patched robe of a Buddhist priest, a mere gesture of a long forgotten, actual condition. The garment is generally composed of a single fabric cut into parts, with the exception of squares of another fabric at the top and at the bottom.

PRIESTS' STOLES, OR SCARVES, of which a few appear in the exhibition, are worn by priests in Japan, not unlike the way they are worn by priests in the Occident.

## CATALOGUE

1 NOH COSTUME. Tokugawa Period, 18th Century. Coat of light yellow gauze decorated with brocaded pattern in gold of hanging flowering vine and geometric motif.

2 NOH COSTUME. Tokugawa Period. Coat of brocaded fabric with conventionalized chrysanthemum medallion in dull rose; blue ground.

3 NOH COSTUME. Tokugawa Period. Dark red gauze, brocaded fabric. Decoration in gold of Ho-o birds and hanging willow branches.

4 BROCADED HANGING. 19th Century. Flying phoenix, alternated with peony sprays in full color on a dark blue ground.

5 KESA. Alternating flower and dragon medallions and cloud forms in full color on a blue ground.

6 KESA. Highly conventionalized floral medallions in pastel colors and gold; white and gold corner patches. Early 18th Century.

7 KESA. Diaper pattern in gold. Paulownia pattern in gold and blue. Vermilion patches at the corners. 18th Century.

8 KESA. Delicate gold lotus pattern on a faded old-rose ground. 17th Century.

9 KESA. Brown brocade patches and interesting color patches simulating smocking technique. 19th Century.

10 KESA. Colorful floral sprays on a white ground; vermilion patches at the corners. Tokugawa Period.

11 KESA. Lotus-bloom and -pod motif in gold on a dark blue ground. Tokugawa Period.

12 KESA. Diaper pattern in green enclosing a gold swastika, and superimposed lotus motif in gold on a brown ground. 18th Century.

13 KESA. Dragon and bird medallions interspersed with floral motifs. Full color on a dark blue ground. Vermilion patches at the corners. 18th Century.

14 KESA. Design of flowering tree in silver, flecked with gold; black and green on a silk and gold ground.

15 PRIEST'S BROCADED STOLE. 18th Century. Flying Ho-o bird and peony design.

16 KESA. Chinese ideographs, the swastika and conventionalized clouds in gold on a purple ground. Tokugawa Period.

17 KESA. An interrupted ogee in five colors, interspersed with conventional floral medallions and bamboo leaf also in five colors and silver; white ground. 17th Century.

18 PRIEST'S STOLE. 18th Century. Silver brocade.

19 BROCADED ALTAR COVER. 19th Century. Two highly conventionalized floral motifs in five colors on a red ground.

20 KESA. Flying phoenix and conventionalized floral motif in blue, brown and white, interspersed with gold on a light blue ground. 17th Century.

21 KESA. Dragon and cloud motif in gold, two tones of blue, green and brown on a gray-green ground. 19th Century.

22 KESA. Green brocade ground decorated with floral spray in gilt. 17th Century.

23 KESA. An unusual form of kesa. Typical design of the 18th Century.

24 KESA. Orange ground with an allover swastika pattern in gold, and clusters of peaches in gold, white and green. 17th Century.

25 KESA. Dragon, cloud and chrysanthemum pattern in five colors, white and silver on a brown ground.

26 ACTOR'S COSTUME. Modern. Jacket and trousers; violet brocaded fabric with an allover pattern of dragons and clouds in gold, red and blue.

27 NOH COSTUME. Tokugawa Period. Robe of white silk. Decoration of allover pattern of the paulownia, in gold.

28 PRIEST'S COSTUME. 19th Century. Jacket and skirt of red silk with brocaded conventionalized floral medallions in a five-color scheme.

29 KESA. Interesting specimen of embroidered and painted design in the style of the 18th Century.

30 KESA. Strips of gold brocade with patches of green and gold brocade. 18th Century.

31 KESA. Dragons and clouds in five colors and black and white on a gold and silk ground. Black areas disintegrated. 19th Century.

32 KESA. Medallions of lion, dragon and highly conventionalized flower motifs in pastel colors on a red ground. 18th Century.

33 KESA. Phoenix birds and paulownia in silver and five colors on an old-rose ground. 18th Century.

34 KESA. Bold pattern of flying storks in white outlined in gold, and clouds in gold outlined in blue. Cords applied at the joints of conventional division to simulate patching. 19th Century.

35 PRIEST'S STOLE. 19th Century. Silver brocade.

36 KESA. Peony motif in full color, and peony scroll in green, against a white ground. 18th Century.

37 KESA. White trellis motif of braid on a purple ground, with floral motifs embroidered in satin stitch. 18th Century.

38 PRIEST'S STOLE OF BROCADED SILK. 18th Century. Alternating medallions of tortoises and storks on a regular squared pattern in green enclosing swastika in yellow.

39 KESA. Three conventionalized medallion motifs; bird, peony, and chrysanthemum in color and intermediate floral spray and leaf motifs in tinsel-paper thread on a green ground. Square patches depicting Buddhist deities in gold. Tokugawa Period.

40 KESA. Medallions of the paulownia leaf interlaced with scrolls; gold on a green ground. 19th Century.

41 KESA. Blue ground with chrysanthemum medallion in green and gold. 19th Century.

42 KESA. Dragon medallions and geometric squares interlaced with crossed framework; diaper groundwork. Blue, green and gold on a dark blue ground. 18th Century.

43 KESA. Highly conventionalized floral medallions; green, blue, white and gold on a faded old-rose ground.

44 KESA. Medallions of highly conventionalized chrysanthemum in gold, with stems and leaves in brown, on a blue ground. 18th Century.

45 KESA. Suggested lattice pattern in gilt-paper thread with peony and chrysanthemum motifs superimposed in delicate color scheme; old-rose ground. 18th Century.

46 KESA. Dragon medallions in blue, white and gold, alternating with a highly conventionalized butterfly motif in green, white, interspersed with jewel of life and cloud forms on a red ground. 18th Century.

47 KESA. Highly conventionalized flower motifs on a delicate green ground.

48 KESA. Symbolical emblems in orange, green, white and gold. Satin stitch and couching. 18th Century.

49 KESA. Conventional flower and leaf motif in blue, green, white and gold.

50 KESA. Allover design of highly stylized floral and scroll motifs.

51 KESA. An allover design of conventionalized peony in gold against a dark blue ground, with orange and gold patches at the four corners. 18th Century.

52 KESA. Allover swastika fret in gold, with lotus and peony motifs superimposed. 19th Century.

53 KESA. Allover floral sprays in sober color, made brilliant by the introduction of gold. 19th Century.

54 NOH COSTUME. Tokugawa Period. White satin coat. Decoration of pine trees and highly conventionalized cloud forms stenciled in gold and silver.

55 NOH COSTUME. Tokugawa Period. Delicate blue-white kimono of damask with a maple-leaf and scroll pattern, decorated with wistaria and butterflies stenciled in gold and silver.

56 NOH COSTUME. Robe of red brocade. Decoration of conventionalized flower sprays and waves; flowers in full color, waves in gold.

57 GOLD BROCADE FABRIC. 19th Century. Dragon medallions and clouds. A good example of gold-paper thread.

58 BROCADED PANEL. 19th Century. Chrysanthemums and stalks in pastel colors on a blue ground.

## JAPAN—GALLERY 19

59 GOLD BROCADE FABRIC. Modern. Crane medallions and interlaced swastika and cloud pattern. Example of gold-paper thread.

60 NOH COSTUME. Tokugawa Period. Robe of old-rose brocade. Allover decoration of Imperial carts, flowers and clouds in gold and full color.

61 NOH COSTUME. Tokugawa Period. Brown satin kimono, decorated with an ogee stripe interspersed with conventionalized chrysanthemum flowers; stenciled in gold. Colorful butterflies and birds embroidered at the bottom.

62 NOH COSTUME. Tokugawa Period. Robe of terra-cotta red decorated all over with brocaded flower-carts and flowers in gold and full color.

63 NOH COSTUME. Tokugawa Period. Satin kimono. The upper portion is covered with silver leaf and embroidered with paulownia motifs in various colors. The lower portion has alternated, irregular bands of silver leaf embroidered in conventional wave pattern in green, and rose-colored satin embroidered with mandarin ducks and painted with water swirls in gold.

64 BROCADED FABRIC. Dragon and cloud; gold on a blue ground.

65 OBI. Medallions of conventionalized cranes and clouds superimposed on a gold zigzag pattern; black ground. 19th Century.

66 OBI. Minute allover pattern of chrysanthemum sprays and flying storks, brocaded in such a way as to produce the effect of silver flowers. 19th Century.

67 OBI. Medallions of dragons interspersed with cloud forms; red, blue and gold and a tan ground. Modern.

68 OBI. Highly conventionalized leaf patterns on a golden yellow ground. Modern.

69 OBI. Curtain motif with butterflies superimposed, and autumn grasses. Modern.

70 OBI. Irregular medallions of dragons and clouds on a red and black checked ground. 19th Century.

71 OBI. Orange background, huge butterfly design; blue, green, yellow, dark blue, and brown.

72 OBI. Decoration of conventionalized chrysanthemum sprays superimposed on a cord pattern and gold clouds; grayed-violet ground. 19th Century.

73 OBI. Brocaded gauze decorated with conventionalized chrysanthemums in pastel colors and gold. Modern.

74 OBI. Butterfly and wave pattern in gold, green, violet and white on a red ground. 19th Century.

75 OBI. Winter-plum and bird pattern in gold, silver and white on a dark blue ground simulating painting. Modern.

76 OBI. Decorated with segments of circles with flowers and basket motifs; gold, green and white. 19th Century.

77 OBI. Allover pattern of medallions of conventionalized bird and flower, or butterfly and flower, interspersed with a fern motif; gold and silver and full color on a blue ground. 19th Century.

78 OBI. Gold ogee pattern interspersed wth medallions of Ho-o birds in white and violet. 19th Century.

79 OBI. Decorated with allover pattern of bamboo and open flower-books superimposed; full color on a gold ground. 19th Century.

80 OBI. Black ground with key pattern in gold; dragons, clouds and conventionalized sea and sacred mountain motif. Modern.

81 OBI. Decoration of dragon, flying pheonix and pomegranate in gold and red on a dark blue ground. 19th Century.

82 OBI. Flying storks, bamboo and flowers in gold and five colors, superimposed on a gold bamboo lattice pattern; old-rose ground. Modern.

83 OBI. Conventionalized lattice and peony pattern in full color and gold on a grayed-yellow ground. 19th Century.

84 OBI. Temple drum and fan motif with chrysanthemum, peony, pine, bamboo, and maple superimposed; full color and gold. Modern.

85 OBI. Conventionalized water and wheel motif, bridge, chrysanthemum and peony, in gold and full color on a brown ground. 19th Century.

86 OBI. Pine-tree and sea motifs in green and gold; flying storks in white. Modern.

87 NOH COSTUME. Tokugawa Period, 18th Century. Coat of red brocaded gauze showing an allover key pattern and gold decoration of autumn flowers, butterflies and dragon-flies.

88 NOH COSTUME. Tokugawa Period. Blue gauze kimono, brocaded fabric. Decoration of conventionalized lattice pattern and the paulownia motif in gold.

89 NOH COSTUME. Tokugawa Period. Blue coat of gauze, brocaded fabric. Decoration in gold of trellis and gourd motif, and detached floral sprays.

90 OBI. Curtain motif, with leaf and flower motifs superimposed; full color and gold. Modern.

91 OBI. Sumptuous gold brocade with an allover pattern of rocks, birds, trees and flowers in full color on a gold-flecked ground. 19th Century.

92 OBI. Pine tree, chrysanthemums, and suggestion of trellis, in full color and gold. 19th Century.

93 OBI. Peony and chrysanthemum motifs in yellow, green, blue, white and gold on a brown ground. Modern.

94 OBI. Rectangular panels, in gold, of ogee and hexagonal motifs, overlaid with an open-book motif with chrysanthemum, bamboo and mist design; brown ground. Modern.

95 OBI. Open-book motif of gold superimposed with pine, bamboo, plum and flying storks. 19th Century.

96 OBI. Green, blue and silver Japanese-clover and autumn-grass motifs on a dark blue ground. Modern.

97 OBI. Purple ground with fan and pheonix-bird motifs in orange, yellow, green, blue, violet and brown. Modern.

98 OBI. Gold-screen motif, chrysanthemum and paulownia flower motifs, in full color on a ground of light brown. 19th Century.

99 OBI. Pine tree motifs in gold, orange and white on a brown ground. 19th Century.

100 OBI. Decorated with a lozenge motif enclosing conventionalized chrysanthemum spray; pastel colors on a grayed-yellow ground. 19th Century.

101 OBI. Silver and blue allover floral pattern. 19th Century.

102 OBI. Bamboo and conventionalized flower motif in blue, green, white and gold on a gold-flecked ground. 19th Century.

103 OBI. Decoration of conventionalized cherry-blossom in white, purple, and green raised brocade, and silver brocaded tree forms. 19th Century.

104 OBI. Brown leaf motif as an allover ground with butterflies and flowers superimposed on it. 19th Century.

105 OBI. Decoration of hydrangea in purple and green allover pattern; brocaded fabric. Lined with an equally beautiful brocade. 19th Century.

106 OBI. Alternating bars of white and brown with lobed medallions of dragons and Ho-o birds in five colors and gold, and decorative lozenge motif in gold. 19th Century.

107 OBI. Water and land motifs. Dark blue water areas and gold land areas with pine tree and chrysanthemum in five colors and gold. 19th Century.

108 OBI. Barred dark and light areas with an allover check pattern enclosing family crests. 19th Century.

109 OBI. Medallions of the phoenix bird in violet and white among sprays of bamboo and paulownia in gold; vermillion background. Modern.

110 OBI. Elaborate landscape pattern. 19th Century.

111 OBI. Ogee pattern, with conventionalized peony in the convolutions, and maple leaves in green, blue, violet and white; rose ground. 19th Century.

112 NOH COSTUME. Tokugawa Period. White inner kimono decorated in the upper portion with an allover pattern of triangular motifs stenciled in silver.

113 NOH COSTUME OF BROCADED SILK. 19th Century. Stenciled in purple and green, the sleeves overlaid with alternating gold and silver squares.

114 OUTER AND INNER KIMONO. Tokugawa Period. The outer one is decorated with a typical design of the Genroku Period (1688-1703 A. D.); white brocaded silk decorated with floral sprays tied with cord, also a lattice-like motif; embroidered satin stitch, gold couching and stenciling. The inner one, of red brocaded silk, tied-and-dyed in a conventionalized flower and scroll pattern.

115 NOH COSTUME. 18th Century. Robe of brocaded fabric, with an allover geometric design of lozenge-shaped motifs made up of two conventionalized cranes, in colors and black and white.

116 NOH COSTUME. Tokugawa Period. Creamy white silk decorated with horizontal bars of dark blue slashed with white, alternating with bars of open squares.

117 KESA. Green ground with flying bird and floral motifs in full color. Modern.

## GALLERY 15

The textiles exhibited in this Gallery are Chinese, primarily wall-hangings and costumes. Every well-known stitch is represented and also many not so well known by occidental needle workers.

118 PALACE CHAIR COVER. Ch'ing Dynasty. Yellow satin embroidered in full color. Dragons in gold couching, and embroidered clouds and symbolical motifs. Border of waves and sacred-rock mountains.

119 PALACE HANGING. Ch'ing Dynasty. Peach satin ground with couched gold dragons and embroidered clouds, bats and flower sprays. At the bottom, conventionalized turbulent waves with the sacred rock rising out of the centre. Satin stitch, with sprinkling of seed stitch.

120 SILK COAT. Ch'ing Dynasty. Decoration of butterflies, medallions of garden scenes, and flowering trees. A cream-colored damask of peony, bamboo and plum design embroidered in full color; satin and outline stitches. Cuffs: blue damask embroidered with butter-

flies, flowers and fruit in color; satin stitch. Border: black satin decorated with Buddhist and Taoist emblems embroidered in color; satin stitch.

121 EMBROIDERED SQUARE. 18th Century. Decorated with an allover pattern of flowers interlaced with a tendril motif interspersed with bats-and-peach and bats-and-swastika motif. Full color on a yellow ground. Satin stitch and a stripe of gold couching. An imperial specimen of very fine quality.

122 WHITE SATIN ROBE. Ch'ing Dynasty. Embroidered with floral sprays in white; satin stitch.

123 YELLOW DOOR HANGING. Ch'ing Dynasty. Tapestry, with gold dragons flecked with color, and an allover cloud motif.

124 EMBROIDERED PANEL. Ch'ing Dynasty. Decorated with Buddhist symbols, cloud and flower forms, in six colors and white on a yellow satin ground.

125 SATIN HANGING. Ch'ing Dynasty. Decorated with a conventional "kwacho" pattern (birds and flowers) in full color on a creamy white ground; satin and laid stitches, and couching. An interesting example of technical excellence.

126 LIGHT BLUE SATIN ROBE. 19th Century. Decorated with floral sprays and butterflies; seed stitch with outline couching; borders of loop stitch. Good example of what is generally known as the "Peking" stitch.

127 WHITE SILK CREPE GOWN. Ch'ing Dynasty. Embroidered with floral sprays and simulated floral medallions in white; satin stitch.

128 SILK SQUARE. Ch'ing Dynasty. Decorated with floral and tendril motifs and symbolical objects on a yellow ground; satin stitch, and a stripe of gold couching. A fine example of the 18th Century.

129 OLD-IVORY SATIN ROBE. Ch'ing Dynasty. Embroidered decoration of butterfly-and-flower medallions interspersed with flower sprays and fruit. Bottom of the gown: turbulent waves, sacred-rock mountain, and floating flower petals. Satin, seed, fishbone, laid and split stitches. Collar and cuffs embroidered with flower and butterfly motifs in full color on black satin.

130 CHAIR COVER. Ch'ing Dynasty. Allover design of peony sprays, with a medallion in the centre; satin stitch.

131 TEMPLE HANGING. Ch'ing Dynasty. Made up of eight panels depicting various court scenes. Tapestry weave in delicate colors and gold. Of special interest in this exhibition because of the variety of costumes which it shows.

132 SILK VALANCE. 19th Century. Uniformly faded red ground embroidered with a central medallion of peach flowers and bat motifs; also other floral motifs in five colors. Satin stitch.

133 EMBROIDERED SQUARE. Ch'ing Dynasty. Decorated with many floral and tree sprays, and in the centre a medallion with conventionalized peony; satin and seed stitches and two stripes of gold couching.

134 BROCADED SILK COAT. Ch'ing Dynasty. Decoration of butterflies, bats, sprays of flowers, chrysanthemum, pomegranate, plum, bamboo, lotus and medallions of conventionalized flowers and clouds with the character "shou," symbol of longevity; plum-colored ground, the decorative design in full color. White satin cuffs decorated with landscape scenes; seed stitch. Design of waves, rock-mountain, and precious objects on bottom of coat.

135 RED CUT-VELVET ROBE. Modern. Decorated with orchid sprays, highly conventionalized hydra motif, and other symbolic motifs.

136 SATIN COAT. Ch'ing Dynasty. Rose-red ground, slightly faded. Decorated with embroidered motifs of flower sprays and butterflies in full color; satin, seed and overlaid stitches and couching. Court robe of the 19th Century.

137 SILK JACKET. Decoration of dragons, clouds and bats in satin and couched stitches; plum-colored ground.

138 IMPERIAL ROBE. Ch'ing Dynasty. Silk Brocade with decoration of dragons and cloud forms in gold and full color on a light blue ground.

139 SLEEVELESS SILK COAT. 19th Century. Purple damask gauze with flower and cloud pattern. Decoration of floral sprays and Buddhist symbols; couched stitch.

140 CHAIR COVER. Ch'ing Dynasty. Yellow silk with embroidery of peony sprays, and flying bats in full color. A narrow inner border of running lotus and leaf design. Satin stitch with seed-stitch flower centres, and couching on the border.

141 GORED SILK SKIRT. 19th Century. Decoration of flower sprays and butterflies; yellow damask ground of peony pattern. Bottom embroidered in full color; seed and satin stitches.

142 GREEN AND PINK BROCADE. 19th Century. With design of various flower sprays, leaf sprays and floral medallions.

143 CIRCULAR PANEL. Ch'ing Dynasty. In the centre, dragon, clouds and wave motifs in five colors; satin stitch and couching. Tapestry weave, called K'o-ssu, with dragons, clouds, flowers and religious emblems in three colors and white on a blue ground. A

colorful embroidered medallion sewed to the centre; satin stitch and couching.

144 GORED SKIRT. Ch'ing Dynasty. Apricot ground. Embroidered decoration of vases and flowers, incense burners, brush holder and pendants; satin and seed stitches.

145 THEATRICAL ROBE. Ch'ing Dynasty. Applied decorations of mirrors, colored glass and metal, padded masks, velvet, brocades and embroidery. Worn by an Imperial warrior-actor.

146 CHAIR-COVER. Ch'ing Dynasty. Allover embroidery of flower and bat motif in five colors; satin stitch, with bits of seed-stitch, and a stripe of gold couching. An interesting example showing the seed-stitch and the French knot stitch which so often resemble each other.

147 RED SATIN HANGING. Embroidered with Chinese ideographs in gold couching.

148 SHAPED SATIN COVER. Ch'ing Dynasty. Medallions of chrysanthemums and detached floral sprays in full color on a dark blue ground. Fine example of the 19th Century.

149 GREEN BROCADED SKIRT. 19th Century. Decorated with embroidery of flowers, fruit and butterflies in seed, long and short, and satin stitches and gold couching. Fine borders in three tones of blue on black. A splendid specimen of its kind.

150 THEATRICAL WARRIOR'S ROBE. Ch'ing Dynasty. Decorated with colored glass, metal bosses, appliqué and embroidery of gold-loop-work, satin stitch and couching.

151 GORED SKIRT OF BLUE SILK. Decoration of phoenix birds and dragons, waves and rocks; satin and seed stitches and couching.

152 GREEN AND RED BROCADE. 19th Century. With peony flower design.

153 BROCADED STREAMERS. Ch'ing Dynasty. Decorated with dragons and clouds in reds and yellows on a blue ground.

154 DOOR HANGING. Ch'ing Dynasty. Brocaded fabric with an allover pattern of clouds and five dragons on gold; grayed tones of orange, yellow, green, blue, brown, black and white.

155 BLUE SATIN ROBE. Ch'ing Dynasty. Decoration of dragons and an allover pattern of tendril and cloud motifs, interspersed with symbolic forms; satin, seed, line and split stitches, also couching. An Imperial robe of the 18th Century.

156 YELLOW ROBE. Ch'ing Dynasty. Decorated with dragons, cloud forms, bats and Chinese characters in gold and full color; tapestry weave.

157 BROWN VELVET ROBE. Ming Dynasty. "Cut" velvet of dragons and cloud forms on a brocaded gold ground. Cuffs of red and blue voided velvet and collar of blue and gold brocade, both of a later period. A princely robe.

158 YELLOW GAUZE ROBE. 19th Century. Decorated with embroidered medallions of dragon and cloud forms; point stitch and couching. Worn under robe No. 205.

159 PAIR OF BROCADED STREAMERS. Ch'ing Dynasty.

160 DOOR HANGING. Ch'ing Dynasty. Dragon medallions woven into an old-rose ground; gold, blue, green and white. Tapestry weave.

161 PAIR OF BROCADED STREAMERS. Ch'ing Dynasty.

162 BROCADED STREAMER. Ch'ing Dynasty.

163 CHAIR BACK. Ch'ing Dynasty. Allover embroidered fretwork in blue against a yellow ground. Three gold-couched dragons and clouds, bats and peaches in a three-color scheme.

164 SQUARE PANEL. Ch'ing Dynasty. Yellow satin ground embroidered in tones of blue, green and yellow with cloud and bat, wave and rock motifs, and gold dragons. Satin and laid stitches and gold couching.

165 RECTANGULAR PANEL. 18th Century. Gray-green damask ground embroidered with a central medallion of peony and clouds surrounded by bats, and the plum and chrysanthemum flowers, the motif being repeated throughout the panel; red, yellow, tones of blue and white; satin stitch.

166 VALANCE. 19th Century. Embroidery of waves and rocks and medallions in full color; satin and seed stitches and gold couching.

167 EMBROIDERED SQUARE. 18th Century. Decorated with floral sprays—peony, winter- and wild-plum, chrysanthemum and camelia—in full color and white on a red ground; satin stitch, and a stripe of gold couching. Imperial piece, of excellence.

168 PAIR RED AND GOLD CUT-VELVET PANELS. 18th Century. Medallion with the character "shou," symbol of longevity, above a table-like motif and surrounded by peonies, a bat motif and the musical jade form. At the corners an interesting blended motif of bat and cloud forms. The red velvet is underlaid with gold. Exquisite examples of their kind.

169 RED VELVET HANGING. Decoration of peony, Chinese fret pattern and bats, woven in orange, green, blue, white and gold, surrounded with red cut-velvet.

170 BLUE SATIN HANGING. Ch'ing Dynasty. Decorated with phoenix, bamboo, rock, flowers, bats and clouds. Fine example of gold couching.

171 TEMPLE HANGING. Ming Dynasty. One hundred and five seated Buddhas in landscape and clouds. A fine example of brocade in full color.

172 LIGHT BLUE ROBE. Ch'ing Dynasty. Decorated with dragons, bat and cloud forms in gold and full color; tapestry stitch. Said to have come from the private wardrobe of the Emperor Ch'ien Lung (1736-1796 A. D.).

173 CUT VELVET HANGING. Ch'ing Dynasty. Red velvet in the designs of dragons in medallions and clouds; the design filled in with gold brocade.

174 RECTANGULAR PANEL. Ch'ing Dynasty. An allover floral pattern in three-color scheme on a green ground.

175 BROCADED SQUARE. Allover pattern of interlaced geometric forms, and at the four corners dragons pursuing the crystal ball; red, green, gold and silver, on a yellow ground.

176 VALANCE OF DARK BLUE SATIN. Ch'ing Dynasty. Decorated with medallions of bats, fishes, peonies, and chrysanthemums, with a wave and rock motif below crested by symbolical motifs. Fine example of satin, seed and laid stitches.

177 TEMPLE HANGING. Brocaded fabric. Dragons on a blue ground.

178 "CALICO" VELVET. 19th Century. Interesting example of this type of material.

179 SATIN VALANCE. 19th Century. Decorated with religious motifs; gold couching and satin stitch embroidery in red, blues, greens and white.

180 HEAVY HANGING. Ch'ing Dynasty. Made up of fourteen narrow temple hangings and two wide ones. Brocaded dragons, clouds and flaming jewels, in red, yellow and white on a blue ground.

181 BROWN SATIN COAT. Ch'ing Dynasty. Embroidered with gold dragons in couching stitch; and cloud forms, bats and symbolical motifs in satin stitch. Small areas of seed filling and laid stitches.

182 CREAM-COLORED SATIN ROBE. 18th Century. Decorated with dragons, cloud forms and symbolical Taoist forms; seed stitch. Especially fine example.

183 TAOIST PRIEST'S ROBE. 19th Century. Natural-colored damask ground, decorated with embroidered medallions of figures; a pagoda; dragons in gold couching; and Chinese characters, clouds, waves, and rocks in satin stitch.

184 ORANGE SILK ROBE. Ch'ing Dynasty. Decorated with gold dragons, cloud forms and flying bats in full color. Tapestry weave. Bottom of the robe: conventional waves, clouds and sacred mountain.

185 DARK BLUE ROBE. 19th Century. Decorated with medallions, flower sprays and butterflies in full color and delicately painted to produce the effect of gradation; tapestry weave.

186 DARK BLUE SATIN JACKET. Ch'ing Dynasty. Embroidered borders in full color, in satin, seed and outline stitches; also appliqué work.

187 CIRCULAR PANEL. Ch'ing Dynasty. The centre a fine example of what at first appears to be seed stitch but proves to be delicate couching; full color scheme, greyed, on yellow satin ground. Brocaded fabric border.

188 CIRCULAR PANEL OF BROCADED FABRIC. Ch'ing Dynasty. Decoration of an allover fret motif and medallions of a pair of butterflies, interspersed with plum blossoms and small butterflies. Red, green and blue weft threads on a yellow warp.

189 VELVET VALANCE. Ch'ing Dynasty. Dragons and waves and the jewel of life in gold on a red ground.

190 BROCADE HANGING. Ch'ing Dynasty. Decorated with a "Hundred Boys" in a conventional landscape; red, green, black and white on an old-rose ground.

191 BLUE GAUZE COAT. Ch'ing Dynasty. Decorated with dragons, cloud forms, flower sprays, and symbolic forms, embroidered in full color. Especially interesting specimen of embroidery which has made use of the mesh of the gauze for the Florentine stitch.

192 BLACK SATIN COAT. Ch'ing Dynasty. Decorated with medallions, figures and flowers, floral sprays, animals and birds; satin, outline, and seed stitches, also couching. Court robe of the 19th Century.

193 BROCADED PANEL, OR CHAIR COVER. Ch'ing Dynasty. Compound decoration of medallions and rectangles incorporating various Chinese symbols.

194 WHITE SATIN ROBE. Ch'ing Dynasty. Decorated with floral sprays of white embroidery; satin stitch.

195 GAUZE COAT FOR SUMMER WEAR. Ch'ing Dynasty. Dark blue, with panels of rank inserted in front and back; petit-point and couching in full color and gold. A fine example of this technique.

196 WOMAN'S JACKET. Ch'ing Dynasty. Dark blue ground with embroidered decoration of dragon, cloud forms, birds and bats; satin and seed stitches, and couching. Jacket worn by the wife of a civil officer of the Imperial Court, as indicated by the Mandarin squares front and back and the five clawed dragons below.

197 GREEN SILK DAMASK. 19th Century. With pomegranate, citron, bat and cloud motifs, and the character "shou."

198 HORIZONTAL GAUZE PANEL. 19th Century. Decorated with birds, trees and rocks in satin and point stitches; full color.

199 HORIZONTAL DECORATIVE PANEL. Ch'ing Dynasty. The trigrams in circles, the kylin, dragon, waves and clouds and sacred emblems; five colors on a light green ground.

200 SILK HANGING. "Hundred Boys" motif on a red ground.

201 YELLOW SILK GAUZE COAT. 19th Century. Border decoration of garden scenes in full color; cross stitch. Cuffs: white satin with garden scenes and figures in black and color; line and satin stitches.

202 SILK JACKET. Ch'ing Dynasty. Violet brocade with borders of gold and full color; blue satin cuffs, with gold couching; embroidered figures and landscape.

203 SILK JACKET FOR A CHILD. Ch'ing Dynasty. Decoration of butterflies and sprays of flowers. Red damask of cloud and lozenge design embroidered with orange, blue, violet and white threads. Borders in four tones of blue and white; satin stitch.

204 MAGENTA SILK DAMASK. 19th Century. Clouds and other symbolical motifs.

205 BLUE GAUZE ROBE. 19th Century. Decorated with embroidered medallions of dragons and cloud forms in gold and full color; Florentine stitch and couching. Worn over robe No. 158.

206 BLUE AND GOLD SILK ROBE. 19th Century. Woven fabric in blue and two tones of gold with outlines of violet-colored silk thread.

207 WOMAN'S SILK JACKET. 19th Century. Decoration of flower sprays, butterflies and figures in floral medallions. Purple satin ground embroidered in full color; satin and seed stitches.

208 BLUE GAUZE GOWN. 19th Century. Decorated with dragons and cloud forms and the Chinese character "hsi," signifying prosperity, all in full color; Florentine stitch. Summer robe worn at Court.

209 LIGHT BLUE SILK ROBE. Ch'ing Dynasty. Decorated with medallions of chrysanthemum sprays; tapestry stitch, or so-called "k'o-ssu" weaving.

210 SATIN PANEL. Modern. Decorated with conventional design and dragon, clouds and symbols above turbulent waves surrounding the sacred mountain; satin stitch.

## GALLERY 16

The exhibits on the north, east and west walls are fragments of Japanese textiles showing various techniques and designs for fabrics dating from the 16th century to the present time.

The exhibits on the south wall are fragments of Chinese textiles dating from the 16th to the 18th centuries.

The exhibits in the three cases show Chinese fabrics and some of their uses, and Japanese "furoshiki" or wrapping cloths.

211 BROCADE HANGING OF BUDDHIST BODHISATTVA, OR SAINTS. 18th Century.

212–214 THREE FABRICS FOR NOH COSTUMES.

215 SATIN SQUARE. 19th Century. Regular allover pattern of highly conventionalized chrysanthemums and surrounding interlaced medallions.

216-221 SIX FABRICS FOR NOH COSTUMES.

222 PANEL OF TEN FRAGMENTS. Brocaded silk popularly used as mountings of "kakemono", the typical mounted painting of Japan. Modern.

223 FABRIC FOR NOH COSTUME.

224 GIFT CLOTH. Modern. Colorfully embroidered squares of this character are used for wrapping gifts.

225 TWO FRAGMENTS OF PRINTED COTTON. Modern.

226 FABRIC FOR NOH COSTUME.

227 FOUR FRAGMENTS, STENCILED OR PRINTED SILK CREPE. Modern.

228 FABRIC FOR A NOH COSTUME.

229 SET OF FOUR STENCIL SHEETS FOR PRINTING FABRICS IN COLOR. Modern. Floral spray motif, each sheet representing a superimposed color register in the completed design.

230 TWO EXAMPLES OF STENCIL WORK ON SILK. Stencils below would be used to produce this type of decoration.

231 FABRIC FOR NOH COSTUME. About 1800.

232 FRAGMENT OF STENCILED COTTON. Modern.

233 FRAGMENT OF A BROCADED OBI. 19th Century.

234 GIFT CLOTH. Modern.

235 FRAGMENT OF A MODERN NOH COSTUME. Fine example of the elaborate work typical of Noh gown decoration.

## JAPAN AND CHINA—GALLERY 16

236 FRAGMENT OF A BROCADED OBI. 19th Century.

237 TWO FRAGMENTS OF CREPE SILK WITH STENCILED DESIGN. Modern.

238 STENCIL-WORK ON CREPE SILK IN FULL COLOR. Modern.

239 FIVE PRINTED AND STENCILED COTTONS. Modern.

240 TWO SAMPLES FOR SLEEVES OF WOMEN'S KIMONO. Stencil or resist process, embellished with bits of embroidery. Modern.

241–243 THREE FABRICS FOR NOH COSTUMES.

244-247 FOUR FRAGMENTS OF OBI. Modern.

248 GIFT CLOTH. Modern.

249 FRAGMENT OF BROCADED FABRIC. Modern. Used for mounting "kakemono".

250–252 THREE FABRICS FOR NOH COSTUMES.

253 TWO SAMPLES FOR SLEEVES OF WOMEN'S KIMONO. Stenciled or resist process, embellished with bits of embroidery. Modern.

254 FOUR EXAMPLES OF STENCILED SILK. Modern.

255 TWO FRAGMENTS OF SILK CREPE. Combination of stencil and tie-dye techniques. Modern.

256–262 SEVEN EXAMPLES OF CHINESE BROCADE. From the 16th Century to the 18th Century.

263 EMBROIDERED SQUARE. Ch'ing Dynasty. Flower and fruit pattern in gold and silver couching on a blue ground. Very fine couching.

### CASE ON SOUTH WALL

264–279 Five Chinese fan cases; two spectacle cases; two flat pouches; one cylindrical receptacle; and five money pouches. Ch'ing Dynasty.

Selected for the variety of the stitches and the designs.

280 Chinese mirror with a circular embroidered panel at the back. Ch'ing Dynasty. Design of flower arrangement, incense burner, vase with divining rods, and bowl of fruit; seed and satin stitches, and gold couching. The case in which it is enclosed, also embroidered but of a little later period.

281 Two Miniature Costumes. Modern. Style of embroidered skirt and jacket and embroidered skirt and trousers worn by women.

## CASE ON EAST WALL

282–289 Eight examples of Chinese brocade. Modern.

## CASE ON NORTH WALL

"Furoshiki" are squares of various kinds of material used for wrapping books or bundles, as we might use heavy wrapping paper when carrying bundles on the street. Each owner selects these wrappers according to his individual taste.

290 Beautiful example of tie-dye silk.

291 Example of stencil work.

292 Example of resist dyeing of Chinese ideographs and other motifs, with colorful panel of two toy dolls.

293 Fine example of elaborate stencil technique augmented by the use of gold and tinted with paint. Squares of this character are called "fukusa", a special cloth wrapper.

294 Example of stenciled work, with corner design of two mirrors, embellished with hand painting.

295 Symbolical wrapper showing Mount Fuji and clouds; stencil work.

296 Stencil work on blue silk crepe.

297 Fine wrapper for special gift.

298 Splendid example of woven furoshiki.

## GALLERY 17

[The two cases of dolls in this gallery have been selected for this exhibition to portray a little more vividly the way in which Chinese and Japanese costumes are worn and also to show the types of costume worn at various times in the history of each country. A few paintings have also been added for the same purpose.]

Twenty-eight examples of decorative squares, known as official badges, for insertion in Chinese coats; also sleeve bands or cuffs. About the 19th Century.

299 Satin, chain and split stitches on a black silk gauze ground. 300 Seed stitch and couching on a white satin ground. 301 Satin and laid stitches on a yellow figured silk. 302 Brocade weave. 303 Tapestry weave. 304-310 Seven embroidered panels for skirts. 311 Gold brocaded fabric. 312 Two squares —seed stitch and couching. 313 Petit-point and couching. 314 Loop stitch. 315 Seed stitch, couching, laid stitch, and application of colored glass on a yellow satin ground. 316 Seed stitch and gold couching. 317 Allover gold couching, seed stitch, and small areas of split stitch on the temple roofs.

318 Couched embroidery; the sun, a coiled string of coral beads. 319 A fine example of couched embroidery. 320 Tapestry weave called by Chinese, "k'o-ssu". 321 Satin, split and seed stitches, and outline couching. 322 Seed stitch, sometimes called Peking stitch. 323 Florentine stitch, on gauze. 324 Satin stitch and couching; also an example of appliqué. 325 Medallion showing gauze base for Florentine stitch.

326 COURT ROBE. Ch'ing Dynasty. Brocade decorated with dragons and cloud form on a rose-colored ground.

327 PAINTING SHOWING A CHINESE WOMAN'S COSTUME. In vogue during the T'ang Dynasty (618-907 A. D.).

[Case of Chinese pottery figurines, ivory statuettes and costume dolls representing costumes of various periods from the early Wei Dynasty (386-535 A. D.) to the last or Ch'ing Dynasty (1644-1912 A. D.). The wooden figure in the center is that of a Chinese aesthete by a Japanese sculptor.]

328 Pair of Pottery figurines from a tomb of the Wei Dynasty (386-535 A. D.), showing the style of the Chinese costumes of this early period. 329 Doll, representing a woman of the better class. 330 Puppet wearing the costume of an actor. The clay head is signed by the modeler. 331-336 Six ivory statuettes showing typical flowing costumes worn by ancient Chinese sages. 337 Ivory statuette of a woman dressed in a costume after the style of the T'ang Dynasty (618-907 A. D.). 338 Ivory statuette of a woman wearing a costume probably in vogue about the time of the Six Dynasties (420-618 A. D.). 339 Two Ivory statuettes of Chinese women showing the simple coat-like costume worn by elderly women, in vogue during the Ch'ing Dynasty and the present time. 340 Wooden statuette of a Chinese aesthete with staff, by a modern Japanese sculptor; representing the costume of an ancient Chinese sage. 341 Doll representing a Mandarin gentleman of the Ch'ing Dynasty. 342 Doll representing a young lady of the better class.

343 EMBROIDERED PANEL. Ch'ing Dynasty. Cloud scrolls, peony sprays and bats; red, yellow, green and blue on a yellow satin ground. Satin stitch and some couching. A fine example of the embroidery of the period.

344 VERTICAL HANGING. Ch'ing Dynasty. Yellow satin embellished with embroidered motifs of dragons, clouds and flaming jewels.

345 PAIR OF DECORATIVE FRAMED PANELS. Ming Dynasty. Peonies, lilly and rocks, river, iris, and chrysan-

themum woven to produce the effect of painting, parts of the designs being actually painted; tapestry weave.

346 OLD BROCADED SILK PANEL. 17th Century. Cloud forms and highly conventionalized flower forms in five colors and gold.

347 WOOD-BLOCK FOR PRINTING COTTON FABRIC. Representing a complete repeat. Modern.

348 WOOD-BLOCK FOR PRINTING COTTON FABRIC. Representing a complete repeat. Modern.

349 SILK BROCADED ROBE. Ch'ing Dynasty. Decorated with dragons and cloud forms in full color on a reddish brown ground. Interesting technique simulating tapestry weave.

PANEL OF CHINESE SLEEVES OR CUFFS SHOWING VARIOUS STITCHES. 19th CENTURY.

350 Loop stitch and couching on a black figured ground. 351 Satin and laid stitches on a violet satin ground. 352 Seed stitch, with bits of couching, and laid stitch over gold paper. 353 Seed stitch and outline couching on a blue satin ground. 354 Seed stitch, couching, and curious technique in the tails of the peacocks. 355 Satin and split stitches on yellow figured silk. 356 Seed, satin and stem stitches and white outline couching on blue figured silk. 357 Point-like stitch depending upon the mesh of the blue silk gauze for its regularity. Gold outline couching. 358 Satin, laid and line stitches with gold couching on a white satin ground. 359 Gold couching, pink satin ground. 360 Seed stitch and couching on a black satin ground. 361 Seed and satin stitches and couching. 362 Seed stitch and couching on a rose satin ground. 363 Seed stitch and couching on a red crepe ground. 364 Seed and satin stitches and gold outline couching on a yellow figured silk. 365 Seed stitch and couching. 366 Seed stitch and gold and white couching on a blue satin ground. 367 Point-like stitch depending upon the mesh of the silk gauze ground for its regularity. 386 Seed stitch and couched outlines on a yellow damask ground. 369 Satin stitch, with brush inscription. 370 Seed and line stitches and couching. 371 Seed stitch and couching.

372 RED SILK-CREPE UNDER-KIMONO. Tokugawa Period. Brocaded fabric showing an allover trellis and chrysanthemum pattern. Enhanced by vertical stripes of gold.

373 WOMAN'S KIMONO OF BROCADED CREPE. Modern. Decorated with floral motifs in color either by stenciling or by

means of a resist process, with white crepe silk as the basis of the color schemes. The rest of the kimono dyed purple.

374–375 TWO PANELS OF SAMPLES OF SLEEVES FOR WOMEN'S KIMONO.

376 SMALL BOY'S FORMAL COSTUME. Modern. Kimono of fine silk; upper and lower parts in black with white band across the centre, with brown, green and blue checks decorated with pine, chrysanthemum, rattle and mask in stencil technique. "Hoari", or coat, similar to the kimono. A family crest of the paulownia leaf appears on both in the regular formal way.

377–378 TWO PANELS OF SAMPLES OF SLEEVES FOR WOMEN'S KIMONO.

379 CHALLIS KIMONO. Typical example of interlaced pattern, and also an interesting example of stenciled technique.

380 GRAY-BLUE COTTON KIMONO. Modern. Gauze weave for summer wear. Decoration of allover chrysanthemum motif; resist dyeing.

381 EIGHT FRAGMENTS OF PRINTED OR STENCILED SILK CREPE. Modern.

382 SIX FRAGMENTS OF PRINTED OR STENCILED SILK CREPE. Popularly used by girls of high school age. Modern.

383 FOUR FRAGMENTS OF STENCILED, OR PRINTED, SILK. Used for kimono, especially by young girls. Modern.

384 PAINTING SHOWING JAPANESE WOMAN'S COSTUME. In vogue in the middle of the 19th Century.

## CASE OF JAPANESE DOLLS, MODELS AND IVORY STATUETTES, SHOWING VARIOUS COSTUMES OF DIFFERENT PERIODS.

385 The Good-will Doll, Miss Gifu, dressed in a typical present-day costume: a special collar or necklet; short white under-kimono and a long red under-kimono; two over-kimono padded at the bottom; a brocaded and embroidered obi or sash, tied at the back and held in place by a cord and a soft sash; colorful "zori" or shoes; and white cotton socks with fasteners. This lady was a gift to the children of Ohio from the children of Gifu Province. 386 Ivory Statuette of a Woman with a Tobacco Pipe. Ancient style. 387 Ivory Statuette of a Farmer and Child showing sleeveless jacket and trousers worn by people of this class today. 388 Three Ivory Statuettes. Illustrating the proverb "Hear not, see not, speak not evil". Typical

modern costumes of tea-house girls. 389 Boy Doll. Typical costume of a present-day Japanese boy of about seven years of age: two light under-kimono; an under-kimono of sober color; an over-kimono of dark material; and a sash tied in a bow-knot at the back. School and play clothes would be of cotton instead of the silk used in this instance. 390 Puppet, modelled and dressed by one of the famous pupeteers of Osaka, Monzo Kiritake. Showing typical costume of a Geisha, or professional tea-house entertainer, of the 19th Century. 391 Model of a gentleman of the warrior class in a court costume in vogue when Commodore Perry landed in Japan (1852 A. D.). The extraordinary length of the trousers was an affected court style decreed by custom. 392 Girl Doll. Typical dress of a present-day child, similar to that of older women, but with the addition of the inevitable tucks in the kimono which can be let out as the child grows in stature. 393 Model of a court servant showing a typical costume consisting of a separate white collar, a short white under-kimono, a long under-kimono, an over-kimono of white brocade, another of color, and a black over-robe. The last three are padded at the bottom. The obi, or sash (sometimes costing fabulous sums), is worn over the colored kimono covered by the outer robe. 394-396 Three miniature models before a two-fold gold screen, showing typical costumes of the classical Noh drama. 397 Ivory statuette of a Geisha or tea-house entertainer, who would be dressed in a highly colored, flowered kimono of this style. 398 Model of a Court Dancer, after the style of the Heian Period (798-1186 A. D.). 399 Ivory statuette in the costume of a farmer, with short jacket, trousers and a reed apron. 400-402 Three fragments of modern silk. 403 Fragment of an obi, or woman's sash. Brocade, with a design of chrysanthemums and storks in brown and white on a yellow ground.

404 VERTICAL PANEL AFTER THE STYLE OF GOBELIN TAPESTRY. Modern. Winter scene: snow-covered willow, pine, camelia, Mandarin ducks and birds.

405 PAINTING OF A JAPANESE COURTESAN. In extraordinary festival robes of the 19th Century.

406 FIVE FRAGMENTS OF SO-CALLED TEMPLE STUFFS. Heavy brocades. Used for altar cloths. Modern.

407 SIX FRAGMENTS OF BROCADED FABRICS. Used for obi, or women's sashes. 19th and 20th Centuries.

408 FOUR FRAGMENTS OF TIED-AND-DYED SILK. Modern.

409 WOMAN'S KIMONO OF SILK CREPE. 19th Century. The design is a combination of embroidery, stencil technique and painting; eagle, waterfall, rocks, plum, bamboo and maple motifs; satin, laid and couching stitches.

410–411 TWO PANELS OF SAMPLES OF WOMEN'S SLEEVES FOR KIMONO.

412 TYPICAL FORMAL COMPLETE COSTUME OF A JAPANESE GENTLEMAN.

"Haori", or coat, of heavy black silk, half lined with figured silk. Wide braided silk cord. Family crest regularly placed in middle of back, backs of sleeves and on both breasts. "Hakama", or plaited skirt of dark silk (when a hakama is not worn, a long kimono with sash is worn). Kimono of black silk, also with family crests. Under-kimono generally decorated with some distinguishing pattern. Narrow belt to hold kimono together. "Tabi", or socks, of white cotton. "Zori", or flat, sandal-like shoes. Pipe-case, pipe and tobacco pouch. Fan.

413–414 TWO PANELS OF SAMPLES OF SLEEVES FOR WOMEN'S KIMONO.

415 DARK BLUE SATIN KIMONO. 19th Century. Decoration of flying storks and conventionalized mist motif; satin and laid stitches and couching. A quarterfoil crest in gold couching.

## LENDERS

American Museum of Natural History, The, New York, N. Y. No. 404.

Anonymous Nos. 4, 36, 38, 66, 110, 195, 222, 225, 227, 229, 230, 232, 237, 238, 239, 244, 246, 249, 254, 255, 290, 292, 298, 379, 380, 381-383, 389, 394, 395, 396, 400-403, 406-408.

Art Institute of Chicago, The, Chicago, Illinois. Nos. 1, 12, 21, 46, 62, 72, 78, 83, 87, 100, 146, 175, 181, 190, 191, 209.

Bailey, B. A., Toledo. Nos. 126, 143, 210, 263, 280, 312.

Bensabott, R., Inc., Chicago, Illinois. No. 248.

Bidwell, Raymond A., Springfield, Massachusetts. Nos. 101, 103, 122, 127, 194, 294, 296, 340, 412.

Carnegie Museum, Pittsburgh, Pennsylvania. Nos. 105, 137, 151, 331-339, 372, 386-388, 397, 399.

Chandler, Mr. and Mrs. C. H., Evanston, Illinois. Nos. 44, 114.

Chen, Chao Ming, Baltimore, Maryland. Nos. 119, 121, 124, 132, 136, 144, 145, 155, 165, 167, 183, 192, 193, 196, 200, 208, 328, 343.

LENDERS—Continued

Children's Museum of Boston, Jamaica Plain, Massachusetts. Nos. 329, 330, 341, 342, 391, 392, 393, 398.

Cleveland Public Library, Cleveland, Ohio. No. 385.

Detroit Institute of Arts, Detroit, Michigan. Nos. 25, 39, 173, 187, 212-214, 218-221, 223, 226, 228, 241-243, 250-252.

DuBouchet, Mme. Isabella, Toledo, Ohio. No. 125.

Dunipace, Joseph E., Toledo, Ohio. Nos. 81, 98.

Fee, H. A., Adrian, Michigan. No. 176.

Gladieux, Mrs. B., Tokyo, Japan. No. 390.

Gump, S. & G., Company, San Francisco, California. Nos. 118, 160, 163, 180, 344.

Gunsaulus, Helen C., Chicago, Illinois. Nos. 26, 57, 59, 64, 186, 202, 235, 293, 295, 297, 373, 376.

Hammond, John W., New York, N. Y. Nos. 128, 130, 133, 138, 158, 170, 205, 326.

Ledoux, Louis V., New York, N. Y. Nos. 24, 29, 48, 51, 157, 168, 182.

Loo, C. T., Paris, France. Nos. 154, 188, 346.

Mansfield, Howard, New York, N. Y. Nos. 23, 56, 60, 115.

Metropolitan Museum of Art, The, New York, N. Y. Nos. 150, 256, 262, 302, 303, 313, 314, 315, 317-320, 323, 324, 349, 350, 352, 355, 356, 364.

Minneapolis Institute of Art, The, Minneapolis, Minnesota. Nos. 129, 140, 184, 415.

Museum of Anthropology, University of Michigan, Ann Arbor, Michigan. Nos. 120, 134, 139, 141, 147, 148, 153, 159, 161, 162, 164, 166, 174, 177, 197, 201, 203, 206, 207, 282-288, 347, 348, 366.

Nelson, William Rockhill, Gallery of Art, Kansas City, Missouri. Nos. 2, 3, 9, 11, 14, 16, 17, 27, 30, 31, 32, 37, 40, 41, 49, 50, 53, 54, 55, 61, 88, 89, 112, 116.

Nicholson, Grace, Pasadena, California. Nos. 65, 67, 68, 69, 70, 71, 73, 74, 75, 76, 80, 82, 84, 86, 90, 92, 93, 94, 95, 96, 97, 99, 102, 104, 106, 108, 109, 111, 113, 135, 142, 152, 178, 179, 185, 189, 198, 204, 216-217, 224, 231, 234, 240, 253, 264-279, 281, 289, 299, 300, 301, 304-311, 321, 325, 351, 353, 354, 357-360, 362, 363, 367, 368, 370, 374-375, 377, 378, 410, 411, 413, 414.

Paine, Robert Treat, Jr., Boston, Massachusetts. Nos. 28, 211, 327.

Philadelphia Commercial Museum, Philadelphia, Pennsylvania. Nos. 316, 361.

LENDERS—Continued

Riepe, Mrs. H. W., New York, N. Y. No. 409.

Seattle Art Museum, Seattle, Washington. Nos. 34, 77, 79, 85, 91, 107, 117, 123, 169.

Smith, The George Walter Vincent, Art Gallery, Springfield, Massachusetts. Nos. 63, 131, 156.

Toledo Museum of Art, Toledo, Ohio. Nos. 365, 369, 371.

Ton-Ying and Company, New York, N. Y. Nos. 171, 172.

Worcester Art Museum, Worcester, Massachusetts. Nos. 5, 6, 7, 10, 13, 15, 18, 20, 22, 35, 43, 45, 47, 58, 149, 199, 215.

Yamanaka & Company, Chicago, Illinois. Nos. 8, 19, 33, 42, 52, 233, 236, 245, 247, 345.

Yamanouchi, Einosuke, Cambridge, Massachusetts. Nos. 384, 405.

Some of the items in the exhibition may be purchased, and the Museum will gladly give information if desired.

## HISTORICAL PERIODS REPRESENTED IN THE EXHIBITION

### CHINA

MING DYNASTY (1368-1644 A. D.)
CH'ING DYNASTY (1644-1912 A. D.)
MODERN (From 1912 A. D. to the Present)

### JAPAN

ASHIKAGA PERIOD (1394-1573 A. D.)
TOKUGAWA PERIOD (1603-1868 A. D.)
MODERN (From 1868 A. D. to the Present)

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